

NORTH CAROLINA STATE HISTORIC PRESERVATION OFFICE
Office of Archives and History
Department of Cultural Resources

NATIONAL REGISTER OF HISTORIC PLACES

Samuel Josiah Atkinson House

Siloam, Surry County, SR0183, Listed 4/16/2012

Nomination by Laura A. W. Phillips

Photographs by Laura A. W. Phillips, August 2010



Overall view



Rear view

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM**

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of property

historic name Atkinson, Samuel Josiah, House

other names/site number Hogan Creek Farm

2. Location

street & number 586 Atkinson Road not for publication N/A

city or town Siloam vicinity N/A

state North Carolina code NC county Surry code 171 zip code 27047

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this X nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant nationally statewide X locally. (See continuation sheet for additional comments.)

Signature of certifying official _____ Date _____

State or Federal agency and bureau _____

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of commenting or other official _____ Date _____

State or Federal agency and bureau _____

4. National Park Service Certification

I, hereby certify that this property is:

Signature of the Keeper

Date of Action

 entered in the National Register

 See continuation sheet.

 determined eligible for the
National Register

 See continuation sheet.

 determined not eligible for the
National Register

 removed from the National Register

 other (explain): _____

Atkinson, Samuel Josiah, House
Name of Property

Surry County, NC
County and State

5. Classification

Ownership of Property

(Check as many boxes as apply)

☒ private
☐ public-local
☐ public-State
☐ public-Federal

Category of Property

(Check only one box)

☒ building(s)
☐ district
☐ site
☐ structure
☐ object

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>8</u>	<u>2</u>	buildings
<u>0</u>	<u>0</u>	sites
<u>0</u>	<u>1</u>	structures
<u>0</u>	<u>0</u>	objects
<u>8</u>	<u>3</u>	Total

Name of related multiple property listing

(Enter "N/A" if property is not part of a multiple property listing.)

N/A

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Functions

(Enter categories from instructions)

Cat: <u>DOMESTIC</u>	Sub: <u>single dwelling</u>
<u>DOMESTIC</u>	<u>secondary structure</u>
<u>AGRICULTURE/SUBSISTENCE</u>	<u>animal facility</u>
<u>AGRICULTURE/SUBSISTENCE</u>	<u>storage</u>
<u>AGRICULTURE/SUBSISTENCE</u>	<u>processing</u>
<u>AGRICULTURE/SUBSISTENCE</u>	<u>agricultural outbuilding</u>

Current Functions

(Enter categories from instructions)

Cat: <u>DOMESTIC</u>	Sub: <u>single dwelling</u>
<u>AGRICULTURE/SUBSISTENCE</u>	<u>storage</u>
<u>WORK IN PROGRESS</u>	

7. Description

Architectural Classification (Enter categories from instructions)

LATE VICTORIAN
OTHER: I-house
NO STYLE

Materials (Enter categories from instructions)

foundation BRICK
roof ASPHALT
walls Weatherboard
WOOD
other WOOD
BRICK

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

Atkinson, Samuel Josiah, House
Name of Property

Surry County, NC
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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

☐ A Property is associated with events that have made a significant contribution to the broad patterns of our history.

☐ B Property is associated with the lives of persons significant in our past.

☒ C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

☐ D Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations

(Mark "X" in all the boxes that apply.)

☐ A owned by a religious institution or used for religious purposes.

☐ B removed from its original location.

☐ C a birthplace or a grave.

☐ D a cemetery.

☐ E a reconstructed building, object, or structure.

☐ F a commemorative property.

☐ G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance

(Enter categories from instructions)

Architecture

Art

Period of Significance

1893-ca. 1900

Significant Dates

1893

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Unknown

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS)

☐ preliminary determination of individual listing (36 CFR 67) has been requested.

☐ previously listed in the National Register

☐ previously determined eligible by the National Register

☐ designated a National Historic Landmark

☐ recorded by Historic American Buildings Survey # _____

☐ recorded by Historic American Engineering Record # _____

Primary Location of Additional Data

☒ State Historic Preservation Office

☐ Other State agency

☐ Federal agency

☐ Local government

☐ University

☐ Other

Name of repository: _____

Atkinson, Samuel Josiah, House
Name of Property

Surry County, NC
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10. Geographical Data

Acreage of Property Approx. 29.6

UTM References (Place additional UTM references on a continuation sheet)

Zone Easting Northing
1 17 539100 4016800
2 17 539500 4017100

Zone Easting Northing
3 17 539430 4016380
4 17 539220 4016540
____ See continuation sheet.

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Laura A. W. Phillips, Architectural Historian

organization N/A date November 7, 2011

street & number 637 North Spring Street telephone 336-727-1968

city or town Winston-Salem state NC zip code 27101

12. Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional items (Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO.)

name Jerry V. and Marion F. Venable

street & number P. O. Box 22 telephone 336-386-3269 (Marion Venable)

city or town Siloam state NC zip code 27047

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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Atkinson, Samuel Josiah, House
Surry County, North Carolina

DESCRIPTION

Materials

Foundation:

STONE

CONCRETE

Roof:

METAL

Walls:

Log

METAL

Summary and Setting

The Samuel Josiah Atkinson House is located in the Siloam community of the highly rural southeastern section of Surry County. Not far north of the Yadkin River and its flood plain, the nominated property's nearly thirty acres include a rolling landscape of fields, tree lines, and woodlands, Hogan Creek (which forms the south and west boundary), a curving road (Atkinson Road) that is one of the increasingly rare gravel and dirt byways in the county, and remarkable vistas that contribute today, as historically, to a setting of incomparable agrarian beauty.

The house stands atop a hill looking southward toward Hogan Creek. Completed in 1893, it is a vernacular I-house with simple, late Victorian decoration. Accompanying the dwelling are nine domestic and agricultural outbuildings and structures, seven of which date from the period of significance, 1893 to ca. 1900. Spread out behind the house, they are arranged on both sides of Atkinson Road and include a well house/smokehouse, wood shed, privy, modern well, tobacco pack house, corn crib, feed barn, and two tobacco barns. Also on the property is the ca. 1830 Johnny Jones House, which was moved to the site in 2009.

House

The two-story frame I-house has a brick foundation, weatherboard siding, a side-gable roof with boxed eaves and cornice returns, and a pair of central interior brick chimneys. A long, two-story gabled ell with a central chimney extends from the rear (north) of the house on the west end, making it larger than most houses of its type in the county. The front of the house is three bays wide and one-room deep, and the rear ell is two rooms deep and a single room wide.

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All windows (except for one four-over-four sash window on an enclosed room at the north end of the ell porch) are six-over-six sash. All have louvered wood shutters.

The symmetrical façade features a central, double-leaf entrance with round-arched glass panels in the upper half of each leaf and wood panels in the lower half. A narrow, three-light transom tops the doorway. The second story has three windows. A one-story, hip-roofed porch with chamfered posts and ornamental sawnwork brackets shelters the center entrance and flanking windows. Documentary photos show that originally the front porch had a fancy sawnwork balustrade, but that it had been removed by around 1940. This appears to be the only exterior alteration to the house. Each end of the front portion of the house has a single window per story. At the rear of the main body of the house, the first story has a window in the east bay and a single four-panel door in the center bay that opens to the center hall. Each of the two bays on the second story has a window.

The west side of the rear ell features two windows and two doors on the first story and three windows on the second story. The rear has one window per story. On the east side are one window and three doors on the first story and two central windows on the second story. Two of the doors on both sides of the ell open to the dining room and the kitchen. The third door on the south end of the east side opens to the enclosed ell stair. All are four-panel doors, although the upper panels of the two kitchen doors are glass. A hip-roofed porch with chamfered posts lines the rear of the house and the east side of the ell. The north end of the ell porch is enclosed, forming a pantry that is entered from the kitchen. A four-over-four sash window at the north end of the pantry provides light to that room.

The interior follows a center-hall plan. There are wood floors and horizontal flush-boarded walls and ceilings. Both the four- and five-panel doors and the windows have unusual surrounds consisting of a beveled board with a bead running along the inner and outer edges. Most doors retain their original lock boxes and porcelain knobs. Originally, the rear ell could not be accessed from the front of the house. Even the second-floor ell rooms (bed chambers) could be reached only by the transverse secondary stair that opens to the ell porch. In the late twentieth century, doors were sensitively cut between the ell and the front of the house on both floors to adapt to the needs of modern living. At the same time and for the same reason, bathrooms were sensitively added at the rear of the center hall beneath the stair, at the south end of the second-floor center hall, and in the southwest corner of the north end room on the second floor of the ell. The bathroom at the south end of the second-floor center hall is separated from the hall by a flush-boarded wall that rises just south of the stair balustrade so that it remains exposed. The wall has a six-panel door and an eight-light transom spanning the wall that allows light from the front window to continue to provide light to the hall. Because of the careful manner in which these changes were made, they do not adversely affect the overall integrity of the interior where, otherwise, the interior features remain intact.

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The rear ell contains two rooms per floor. As in the front of the house, the floors are wood and the walls and ceilings are flush-boarded. The first-floor door and window surrounds, with a beaded-edged beveled board, match those in the front of the house. However, those on the second floor are plainer. The enclosed stair at the south end of the ell features square balusters and a peaked hand rail and newel at second-floor level. The mantels in the two second-floor rooms are like those on the second floor of the front of the house. Those on the first floor follow a simpler post-and-lintel form. The kitchen counters and painted drawers and cabinets appear to date from the late twentieth century.

The most outstanding features of the interior are its decorative elements – both sawn and painted. The glass transom over the front door is delicately painted in a diaper pattern with tiny green leaves at the crossing of the lines. The steep, center-hall stair that rises northward to the second floor features turned balusters and a bulbous, turned newel. All mantels are of the post-and-lintel type common to the second half of the nineteenth century. However, exuberant vernacular designs – on top of the post-and-lintel form – grace the mantels in the two first-floor rooms at the front of the house. The two-dimensional sawnwork design of the east-room mantel features posts that expand at the center, curved capitals, battered bases, and a fancy, curvilinear frieze. The west-room mantel has beaded-board posts, battered bases and capitals, and a curved frieze with a beveled lower edge that gives it a more three-dimensional appearance. The other mantels in the house have simpler post-and-lintel forms, but each displays subtle differences. All but two mantels (on the first floor of the ell) have truncated triangular bases.

In the front portion of the house, the second floor exhibits a surprising collection of decorative painting. It is likely that, originally, decorative painting also was found on the first floor, but if so, it was later over-painted. Second-floor doors are wood grained, with the primary wood appearing to imitate mahogany. However, the painting reflects different cuts of the wood, thereby creating visual contrasts between various parts of the doors. Generally, the stiles and rails are painted with a relatively straight grain, while the raised portions of the panels exhibit more figurative painting – either crotch-grain or mottled burl – set against a reddish-brown ground for added emphasis. Some of the narrow raised panels of the more narrow closet doors also exhibit a striped painting that appears to be more a product of the imagination than an imitation of real wood.

The second-floor mantels are also wood grained, again in imitation of a mahogany-like wood. The background wood is painted with a fairly straight grain, serving as a ground for the more specific mantels details. In the east room, these include crotch-grain pilasters, mottled burl bases, and a slight striping of the edge of the mantel shelf. The west-room mantel follows suit, except that the mantel shelf has more strongly articulated striped painting. Along the edge of the shelf, closely laid vertical stripes are in bold shades of red, yellow, green, brown, and black. Beneath the shelf, a horizontal board is painted with broader vertical stripes of brown and black

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wood tones. The juxtaposition of the two layers of similar, yet contrasting, stripes is visually effective.

In addition to the wood graining, the two mantels exhibit another form of decorative painting. On each, the bricks that form the fire box facing have been painted to look like marble blocks. Several techniques are used to achieve this affect. First, painted black lines delineate the blocks. Second, the blocks are painted in bold, diagonal strokes that alternate direction from one block to the next to better define the blocks. In the east room, most of the blocks are painted to look like a gray-green marble, with the exception that the top center block is more pinkish brown. In the west room, the blocks are mostly a lighter gray with some intermixed gray-green. Lastly, black speckles are added, probably by flicking paint from a brush.

Still another form of decorative painting is located in the west room, where a cornice of alternating stencils surrounds the room. The dominant stencil design, a musical lyre, reflects a strong classical influence. Other woodwork in the house is painted in what are believed to be the original colors – vibrant blues, pinks, and greens on the walls, ceilings, and door and window surrounds.

Outbuildings

Secondary buildings and structures that accompany the house are spread out northward from it, except for the privy, which is west of the rear ell.

Privy

Ca. 1900

Contributing building

The privy stands west of the rear ell of the house. The small frame building has vertical-board siding, a batten door on the south side, a shed roof that slopes downward from south to north, and a bench with two holes with hinged wood lids on the interior.

Note: West of the privy, in the woods beyond a wire fence, are the ruins of a frame chicken coop.

Well House/Smokehouse

Ca. 1893; ca. 1900

Contributing building

Immediately northeast of the rear ell of the house is the well house/smokehouse. The well house was built first, but the smokehouse – where meat was cured – was attached to the rear not long thereafter. It is a one-story, weatherboarded frame building with a front-gable roof that

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extends, supported by chamfered corner posts, beyond the south end of the building to shelter the well. Lattice covers the east side of this open area surrounding the well. A hand-crank winch raises and lowers the water pail into the well. A batten door on the wall behind the well opens to an unfinished storage room with a boarded-up window on the east wall. To the north, the smokehouse extends the form of the well house. It has a single five-panel door on the east side and a four-over-four sash window on the north end.

Wood Shed Ca. 1893

Contributing building

The wood shed stands west of the well house/smokehouse. The frame building has a fieldstone foundation, weatherboard siding – except on the rear (west), which has vertical-board siding – and a side-gable roof covered with seamed, corrugated sheet metal. The east side of the wood shed is largely open, and a batten door is on the south wall. The unfinished interior with its dirt floor is divided into two sections by a rough plank wall.

Well Ca. 2000

Noncontributing structure

Northeast of the wood shed is a diminutive, gable-roofed well head that was built in recent years to cover a new well. It features a mortared fieldstone base, weatherboard siding, and four posts that support a wood-shingled gable roof. It has a hand crank.

Tobacco Pack House Ca. 1945

Noncontributing building

Northwest of the new well and the wood shed is the tobacco pack house, which was built shortly after World War II. The two-story frame structure has a concrete-block foundation, corrugated metal siding, and a gable-front roof. At the south end, the above-ground basement has a batten door flanked by two covered windows. Above the door, each of the two upper stories had a six-over-six sash window, boarded up from the inside. The north end is enclosed with sliding, corrugated-metal doors.

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Corn Crib
Ca. 1893

Contributing building

Northeast of the tobacco pack house and next to the road is the corn crib. Heavy wood sills rest on concrete-block piers, a suggestion that either the foundation was rebuilt or that the corn crib was moved. However, there is no knowledge of from where on the property it might have been moved or when. The frame building has a weatherboarded rear (west) wall and front gable and narrow, horizontal-slatted siding elsewhere. Sheets of corrugated metal cover the front-gable roof. A double-leaf batten door on the east end opens to a center passage, which is flanked by two cribs. Judging from cuts in the weatherboards, it appears that the west wall once had an opening aligned with the double-leaf door on the east end, allowing for a center passage that was open at both ends. High on the outer wall of each crib is a rectangular section that is hinged at the bottom, enabling it to fold outward and down to allow for the input or output of corn.

Feed Barn
Ca. 1893

Contributing building

North of the corn crib and across the road is the large feed barn. It has the most commanding presence of all the outbuildings. The barn is a large, front-gabled frame building with a ground floor and a loft. Standing on a fieldstone foundation, it has weatherboard siding on all but the west side, which is sheathed with two tiers of vertical boards. The gable roof is covered with sheets of corrugated metal. The barn's sills are hewn, and the major timbers are mortised and tenoned. The barn has a north-south center passage. Some of the partitions that divided the interior spaces into animal stalls have been removed. Wood ladders lead to the loft. A feed bin is built into the southernmost bay on the east side of the center passage. A shed-roofed, weatherboarded addition extends from the north end of the barn. A lower equipment shed with weatherboard siding runs the length of the east side of the barn; it is open on both ends. The dates of construction of these two additions are not known, although, because of its placement, the side shed appears to have been the second to be built. Perhaps the most interesting feature of the barn are the exterior batten stall doors with hand-made sliding wood bolts that line the east and west sides.

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Tobacco Barn 1
Ca. 1900

Contributing building

In the field north of the feed barn are two log tobacco barns. Both are typical of those built for many years in Surry County. Tobacco barn 1 is a small but tall structure with a fieldstone foundation and a broad, metal-sheathed front-gable roof with extended log plates and board rafters. A low ventilator runs along most of the roof ridge. The barn's half-dovetail notched logs are exposed on the east side and south end, but are covered with weatherboards on the west side and north end. A single batten door is on the south end. A large, shed-roofed open shed attached to the south end of the tobacco barn extends beyond the east and west walls. The date of the shed is not known.

Tobacco Barn 2
Ca. 1900

Contributing building

Tobacco barn 2 is located at the north end of the field that lies north of the feed barn. Its overall form is identical to that of tobacco barn 1. Yet, there are differences in detail. Tobacco barn 2 has a brick and fieldstone foundation. Logs are exposed on the south end and on the upper half of the east side, but the lower half of the east side, the west side, and the north end have been covered with weatherboarding. Batten doors are found on the south end and the east side. The barn's shallow gable-front roof is sheathed with metal. An open shed extends along the south end of the barn, while a much larger and taller open shed spans the east side and extends beyond it at the north and south ends. The shed roofs are covered with metal.

Elder Johnny Jones House
Ca. 1830; moved to property in 2009

Noncontributing building

When the Johnny Jones House in neighboring Eldora Township was scheduled for demolition, the owner of the Atkinson farm disassembled and moved it in 2009 to its present site, where reconstruction continues. It is a one-story, double-pen, V-notched log house with a fieldstone foundation and a 5-V metal side-gable roof which kicks off along the north and south sides to shelter a full-length porch on the south side and a nearly full-length porch on the north side. The gable ends are weatherboarded. The north side of the house has two doors, the south side has a door and a window, the east end has a small window, and the west end has an opening where the chimney is being rebuilt and a small window to the left of the chimney.

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Baptist elder Johnny Jones was a prominent nineteenth-century religious figure in Surry County. He was also the grandfather of Sarah Russell Jones Atkinson, wife of Samuel Josiah Atkinson.

Integrity Assessment

Of the twelve associated buildings and structures, including the house, on the Samuel Josiah Atkinson property, seven were built during the property's period of significance (1893 to ca. 1900) and contribute to its historic and architectural integrity. Of the remaining three, two – the ca. 1945 tobacco pack house and the 2000 well – were built after the period of significance. The third, the ca. 1830 log house originally belonging to the grandfather of Samuel Josiah Atkinson's wife, Sarah, was moved to the property in 2009 and is in the process of being reconstructed. Never out of family ownership, the Samuel Josiah Atkinson House is little altered and well preserved, and the secondary domestic and agricultural buildings and structures that accompany it add significantly to its historic agricultural setting. Thus, the nominated property exhibits a high level of integrity in terms of location, setting, design, materials, workmanship, feeling, and association.

The contributing structures are closely related to the surrounding environment. Archaeological remains, such as trash pits, older wells, privies, and other structural remains which may be present, can provide information valuable to the understanding and interpretation of the contributing structures. Information concerning land use patterns, social standing and mobility, late nineteenth to early twentieth century tobacco farming practices, as well as structural details, is often only evident in the archaeological record. Therefore, archaeological remains may well be an important component of the significance of the structure. At this time no investigation has been done to discover these remains, but it is likely that they exist, and this should be considered in any development of the property.

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SIGNIFICANCE

Summary

The locally significant Samuel Josiah Atkinson House in Siloam, Surry County, North Carolina, meets Criterion C for listing in the National Register. Its significance lies in the areas of architecture and art. Its period of significance is fairly concentrated, spanning the years from 1893, when construction of the house was completed, to ca. 1900, by which time seven of the nine accompanying outbuildings and structures had been erected.

In 1888 Samuel Josiah Atkinson (1850-1940) and Aaron Whitaker together purchased 419 acres on the north side of the Yadkin River at Siloam from brothers Richard Elwell and Micajah Coke Reeves. On October 29, 1892, Atkinson and Whitaker split the property by means of a pair of deeds. Whitaker's half was situated along the Yadkin River; Atkinson's consisted of the upland portion of the original tract along Hogan Creek.

Atkinson, a prosperous farmer and merchant, built a large farm house on a hill above Hogan Creek that family members occupied until 1955. The property remains in family ownership. The house represents the traditional I-house form that characterized the majority of dwellings erected in rural Surry County during the late nineteenth and early twentieth centuries. The two-story frame dwelling has a brick foundation, weatherboard siding, a three-bay façade, a side-gable roof, a pair of central interior chimneys, and a large two-story rear ell. Exterior ornamentation is minimal and is confined to the front porch with its chamfered posts and sawnwork brackets.

The plain exterior of the house belies the fanciful interior with features individualized through the use of a jigsaw, a lathe, and paint. The center-hall stair has an unusually large and bulbous turned newel with more typical turned balusters, and the vernacular designs of the first-floor mantels are unusually exuberant. The second floor contains decorative painting that is both sophisticated and well-preserved. Doors and mantels are wood grained, the brick faces of the fireplaces have been painted to look like blocks of marble, and a stenciled cornice encircles the west room. In addition, the second-floor walls, ceilings, and other woodwork are painted in blues, pinks, and greens believed to have been the original colors, and the glass transom over the front entrance is painted in a diaper pattern with tiny green leaves at the crossing of the lines.

An impressive collection of turn-of-the-twentieth-century domestic and agricultural outbuildings spreads northward from the rear of the house. Among the historic outbuildings are a combined well house/smokehouse, a privy, a wood shed, a corn crib, a center-passage feed barn, and two tobacco barns.

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The Samuel Josiah Atkinson House is one of the best-preserved examples of its traditional I-house form in Surry County and, especially, in the three townships that comprise the southeast corner of the county. With its long, two-story rear ell, it is larger than most of the houses of this type. Its size, hilltop setting, pure exterior, and fanciful interior features make it stand out among Surry County's late nineteenth- and early twentieth-century traditional farm houses.

Although the name of the painter, probably an itinerant, is not known, the decorative interior painting at the Samuel Josiah Atkinson House exhibits skilled craftsmanship. The painter had not only a working knowledge of various forms of decorative painting, but also the ability to execute his painting in a fairly realistic manner and with a strong sense of design. The decorative interior painting is significant because it contains the only known surviving examples in Surry County of marble-blocked and stenciled painting, two of the rarer forms of decorative painting found in North Carolina. Along with the wood-grained features and painted glass transom, the decorative painting survives as a significant representative of an historic art form whose examples are diminishing due to the ravages of time and indifference.

Historical Background

The son of Johnson Easley and Elizabeth Horton Ingram Atkinson, Samuel Josiah Atkinson was born on December 24, 1850, on a farm in northern Caswell County. In 1855, his parents purchased a large tract of land about twelve miles south of Mount Airy and about eight miles north of Siloam in Surry County, where they planned to move. However, before they could make the move, Johnson Atkinson died on December 24, 1856 – the sixth birthday of his son, Samuel Josiah. Determined to carry through with their plans, Elizabeth Atkinson moved with her children to the Surry County property during the winter of 1857-1858 (*Heritage*, 26).

On December 16, 1875, Samuel Josiah Atkinson married Sarah Russell Jones (b. November 4, 1858), daughter of Russell and Mahala Key Jones. They had ten children: Jasper, Pearl, Jennie, Maggie, Hattie, Bessie, Ruth, Lillian, Kemp, and Hugh. Samuel and Sarah first lived in a house on Skin Cabin Creek, but they later built a home about a half mile south of the creek on the road between Pine Hill and Siloam (*Heritage*, 26). Their first house was a weatherboarded log structure; the second house was a simple two-story frame I-house with gable-end chimneys and a one-story rear ell (Phillips, *Simple Treasures*, 243; Venable Interview, July 7, 2011).

Samuel Atkinson apparently prospered as a farmer, for on October 15, 1888, he and Aaron Whitaker purchased 419 acres running north from the bank of the Yadkin River from brothers Richard Elwell and Micajah Coke Reeves for \$8,700 (Deed Book 25, p. 545). The land had been in the Reeves brothers' family since their great-grandfather, Samuel Freeman, had

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purchased it, and more, in 1771. Around 1868, the brothers had built a tobacco factory, a mill, and a general store on Hogan Creek on the land they sold to Atkinson and Whitaker. The factory and mill do not survive, but the store building does, although in a greatly altered state (Venable typescript).

In a pair of deeds executed on October 29, 1892, Samuel Atkinson and Aaron Whitaker divided in half the property they had purchased four years earlier from the Reeves brothers. Each paid the other \$4,000 for 290 acres. Whitaker ended up with the acreage closest to the Yadkin River, while Atkinson took the upland portion of the original tract. There are several unexplained aspects of these two deeds. First, Whitaker's deed actually was made to S. R. Atkinson, the wife of S. J. Atkinson, rather than with Samuel J. Atkinson himself. Second, although each deed states that the 290 acres being conveyed was half that which the two men had purchased from R. E. and M. C. Reeves, the two halves added together totaled 580 acres, not the 419 acres of the original purchase. The reason for this 161-acre discrepancy is not known. Three acres in the tract conveyed by Whitaker were set aside for the (Siloam) academy; likewise, an unspecified amount of the acres conveyed by Atkinson was reserved for the Siloam (Baptist) Church and cemetery – indicators that both men were actively involved in the development of the Siloam community at that time (Deed Book 28, p. 457; Deed Book 29, p. 116).

Samuel Atkinson proceeded to build a commodious farm house on the hill above Hogan Creek that remained the family home for more than sixty years. As he had at his two previous locations, Atkinson farmed his land. Typical of the area, he cultivated tobacco, but also other crops, including corn. However, Atkinson also became a merchant, taking advantage of the presence of the Reeves' earlier store building that stood along the road where it crossed Hogan Creek downhill from his house. Two billing sheets from the period give an indication of the nature of his business. An account record dated January 3, 1899, is written on a letterhead that states, "S. J. Atkinson, Dealer in General Merchandise, Lumber, Flour, Etc." Another, dated July 10, 1915, carries the letterhead, "S. J. Atkinson, Dealer in General Merchandise and Fertilizers. Buyer and Shipper of Country Produce" (Atkinson Family papers). With the North Western North Carolina Railroad that had been routed along the Yadkin River in the late 1880s providing a faster means for transporting produce and other goods, Atkinson prospered.

Samuel Josiah Atkinson died in his ninetieth year on May 15, 1940. Sarah Atkinson remained in the family home for the next fifteen years, until her death on December 21, 1955, at the age of ninety-seven (*Heritage*, 26).

After Sarah's death, the 290-acre property remained in the joint ownership of the Atkinson heirs until 1963, when the youngest son of Samuel and Sarah Atkinson, Samuel Hugh Atkinson, purchased the shares of the other heirs (Deed Book 144, p. 355). When Hugh and his wife, Ola, died in the 1975 collapse of the Siloam Bridge over the Yadkin River, the property passed to their two children, Joyce Atkinson Ingram and Edwin Atkinson (Venable Interview).

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Edwin died in 1987, and in 1989, his heirs and Joyce Ingram sold 101.08 acres of the property to Ann F. Humphrey, a great-granddaughter of Samuel and Sarah Atkinson (Venable Interview; Deed Book 475, p. 1490). In 1994, Ann Humphrey purchased an additional 53.60 acres of the overall property from the Atkinson heirs, thereby ending with 154.68 acres, the present size of the property (Deed Book 551, pg. 794).

From Sarah Atkinson's death in 1955 until Ann Humphrey purchased the property, the house was occupied by Loyd and Maggie Flynn, long-time employees on the Atkinson farm. Humphrey and her husband, whose primary home was in New Jersey, used the house as a second home. They added bathrooms and carefully rehabilitated the house (Venable Interview).

On December 17, 2007, Marion F. Venable – another great-granddaughter of Samuel and Sarah Atkinson – and her husband, Jerry, purchased the two tracts totaling 154.68 acres from Ann Humphrey and her husband, Hank (Deed Book 1222, pg. 723).

In 2009, Marion Venable moved the Elder Johnny Jones House, a ca. 1830 log dwelling threatened with demolition, from its original location in Eldora Township to the Atkinson property. Jones was a prominent Baptist preacher in Surry County and was the grandfather of Sarah Russell Jones Atkinson (Venable Interview). The Venables have remained good stewards of the Atkinson house, land, and outbuildings. The house is furnished as a home, and the Venables – who live elsewhere in Siloam – use the property for a variety of special occasions.

Architecture Context

An architectural survey of Surry County conducted by the author in 1980 to 1982 and published in 1987 as *Simple Treasures: The Architectural Legacy of Surry County* provides the context for understanding the Samuel Josiah Atkinson House within the rural domestic architecture of late nineteenth- and early twentieth-century Surry County. By that time, most houses in the county were built of light frame construction as opposed to the heavy-timber frame or ubiquitous log construction of earlier years. The use of brick for residential construction was still quite rare. Beyond the commonality of frame construction, domestic architecture diverged to follow two approaches to design – the traditional and the style-conscious. In the former, more prevalent, approach, building traditions were passed down from generation to generation, and simple vernacular houses changed little in form, plan, and detail over a long period of time. In the latter approach, design reflected an interest in the latest styles of the day. The improvements that came during the period in transportation and communication facilitated this increased interest in fashion by making design sources more readily available to those in rural locations (Phillips, *Simple Treasures*, 18). Of course, as is often the case with different architectural styles, the line between these two approaches was often blurred. The Samuel Josiah Atkinson House follows the traditional approach with touches of stylishness.

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Most traditional houses of the period in Surry County had a brick or stone foundation, weatherboard siding, a three-bay façade, a side-gable roof (some had a third gable on the front), and a one-story rear ell. They generally followed the one-room-deep, I-house, form, and most had a center-hall plan. A one-story porch – plain or with some decoration – carried across most or all of the façade, though some of the more ambitious houses had a second-tier porch above the center bay. A small number had a two-tier porch across the entire façade. A secondary porch often lined the inner side of the rear ell. Differences centered largely on the placement of the chimneys.

The most common version of the traditional house featured stone, brick, or a combination of stone and brick chimneys at one or both of the side-gable ends. Countless houses of this type are found throughout the county (Phillips, *Simple Treasures*, 19).

A less-common version of the traditional house featured a pair of brick chimneys near the center of the house on either side of the center hall. The Samuel Josiah Atkinson House exhibits this version. While examples can be found throughout the county, very few are located in the three townships in the southeast corner – Shoals, Siloam, and Rockford. In fact, none were recorded in Rockford Township. Three were recorded in Shoals Township. The late nineteenth-century Houston Marion House, located on SR 2048, has a two-tier front porch with sawnwork ornamentation and a one-story rear ell. It has been sheathed with asbestos-shingle siding. The Bowen House on SR 2069 was built in 1928 as an addition to a ca. 1875 two-story log house and a one-story log kitchen. Becoming the front of the house, it has a wraparound porch with turned posts. Also on SR 2069, the ca. 1900 Owen-Truelove House has a two-tier front porch, a two-story rear ell, and simple Colonial Revival-style detailing (Phillips, *Simple Treasures*, 18-19, 207-251).

In Siloam Township is the house that provides perhaps the best comparison with the Samuel Josiah Atkinson House both physically and historically. It is the 1891 Aaron Whitaker House, located on SR 2081 in Siloam, not far from the Samuel Josiah Atkinson House. In 1888 Aaron Whitaker and Samuel Atkinson had purchased 419 acres from brothers Richard Elwell and Micajah Coke Reeves, and in 1892 they had divided the land so that each had half. They both built imposing houses on hilltops – Whitaker's overlooking the Yadkin River and Atkinson's overlooking Hogan Creek. Each house has a pair of interior chimneys on either side of the center hall and a large, two-story rear ell. Although the form of the two houses is nearly identical, they differ in their detailing. The Aaron Whitaker House was built with much more exterior ornamentation than the Samuel Josiah Atkinson House, including a center-bay two-tier front porch with chamfered posts, turned balusters, and sawnwork brackets along with fancy brackets that line the eaves of the house and porch (Phillips, *Simple Treasures*, 245). However, the architectural integrity of the Aaron Whitaker House was seriously compromised in recent

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years when stone veneer was added to the porch gable. The interior features of the house are not known.

The exterior of the Samuel Josiah Atkinson House is simpler than the Aaron Whitaker House. It has a one-story front porch with chamfered posts and sawnwork brackets; the original sawnwork balustrade was removed more than fifty years ago. Otherwise, the exterior is intact, if rather plain. While the exterior exhibits the reserved signature features of this traditional house type, the interior is surprisingly exuberant with its collection of vigorous vernacular mantels and, on the second floor, wood-grained, marbled, and stenciled decorative painting.

The Samuel Josiah Atkinson House remains one of the best examples of this house form in Surry County, especially in the three townships that make up the southeast section of the county. With its two-story rear ell, it is larger than most of the houses of its type, and with its well-preserved form, exterior design, and fanciful interior design, it stands out among Surry County's late nineteenth- and early twentieth-century traditional houses.

Decorative Painting Context

A study of historic decorative interior painting in North Carolina conducted by the author in the 1980s and 1990s provides the context for understanding the decorative painting at the Samuel Josiah Atkinson House. During the study, hundreds of examples of wood-grained, marbled, stone-blocked, smoked, stenciled, polychromed, scenic, trompe l'oeil, and other types of painted decoration were recorded. Examples were found throughout the state and ranged in execution from the highly sophisticated and primly academic to the unschooled and sometimes bizarrely energetic examples of folk art.

By far the most common type of historic decorative interior painting in North Carolina was wood graining, in which different types of wood were imitated. It was used primarily for doors and secondarily for mantels, wainscots, and other architectural elements where wood would naturally have been used. Wood graining was popular from the eighteenth century until well into the twentieth century. It is not always possible to date painted wood graining, because some types of wood were imitated over a long period of time. Still, some woods and the ways in which they were depicted appear repeatedly during certain periods. For example, typical wood graining from the 1820s and 1830s is Federal in style and is closely tied to furniture of the period. It features mahogany graining with panels detailed with yellow ocher outlines and quarter-round cutout corners to give the illusion of raised panels. A combination of bird's-eye maple and tiger-grain maple on doors and wainscots was a popular treatment during the mid-nineteenth century. Oak graining, often with tightly combed figuring, was especially popular during the early twentieth century.

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Following closely behind wood graining in popularity was the imitation of various types of stone, categorized generally as marbling. Marbling was frequently used in conjunction with wood graining. A variety of types of marble were imitated, as well as other stones like granite, agate, and Virginia greenstone. An ambitious subcategory of marbling was stone-blocked painting, in which painted lines broke a marbled surface into neatly arranged blocks. This dramatic decorative painting is one of the rarest surviving forms in North Carolina. Another variation of marbling was the smoked ceiling, created by waving a lighted pine knot, torch, or kerosene lamp across wet paint so that the smoke created a marbled effect on the paint surface.

Stenciling, which was practiced during several historic periods, gained some popularity in North Carolina during the late nineteenth century. It was typically used as a ceiling or cornice decoration. Trompe l'oeil painting, in which paint created illusionary architectural elements, was one of the most fascinating forms of decorative painting, but its use was relatively rare in the state. Scenic painting also was not widespread in North Carolina, but it provided a dramatic diversion from the more popular forms of decorative painting. Another form of decorative painting was polychromed painting, in which a decorative effect was achieved primarily through the use of color. (The foregoing discussion of North Carolina's historic decorative interior painting was taken from Phillips, "Waterloo").

The interior of the Samuel Josiah Atkinson House possesses several types of painted decoration believed to have been executed in the 1890s when the house was built. It is all well preserved. The painting is immediately apparent upon entering the house, for the transom over the front entrance is painted in an overall diaper pattern with tiny green leaves painted at the crossing of the lines. The remainder of the decorative painting is found in the two second-floor rooms of the main body of the house, although the first-floor originally may have possessed such painting as well.

Second-floor doors are wood grained, with the primary wood appearing to imitate mahogany. However, the painting reflects different cuts of the wood, thereby creating visual contrasts between various parts of the doors. Generally, the stiles and rails are painted with a relatively straight grain, while the raised portions of the panels exhibit more figurative painting – either crotch-grain or mottled burl – set against a reddish-brown ground for added emphasis. Some of the narrow raised panels of the more narrow closet doors also exhibit a striped painting that appears to be more a product of the imagination than an imitation of real wood.

The second-floor mantels are also wood grained, again in imitation of a mahogany-like wood. The background wood is painted with a fairly straight grain, serving as the ground for the more specific mantels details. In the east room, these include crotch-grain pilasters, mottled burl bases, and a slight striping of the edge of the mantel shelf. The west-room mantel follows suit, except that the mantel shelf has more strongly articulated striped painting. Along the edge of the shelf, the closely laid vertical stripes are in bold shades of red, yellow, green, brown, and black.

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Beneath the shelf, a horizontal board is painted with broader vertical stripes in brown and black wood tones. The juxtaposition of the two layers of similar, yet contrasting, stripes is visually effective, introducing an abstract element to the painting that is otherwise relatively realistic.

In addition to the wood graining, the two mantels exhibit another form of decorative painting. On each, the bricks that form the fire box facing have been painted to look like marble blocks. Several techniques are used to achieve this affect. First, black lines are painted to delineate the blocks. Second, the blocks are painted in bold, diagonal strokes that alternate direction from one block to the next to better define the blocks. In the east room, most of the blocks are painted to look like a gray-green marble, with the exception of the top center block, which is more pinkish brown. In the west room, the blocks are mostly a lighter gray with some intermixed gray-green. Lastly, black speckles are added, probably by flicking paint from a brush.

Still another form of decorative painting is located in the west room, where a cornice of alternating stencils surrounds the room. The dominant stencil design, a musical lyre, reflects a strong classical influence. All this painting is in addition to the vibrant blues, pinks, and greens of the walls, ceilings, and door and window casings, which are believed to be the original colors used in the house.

The painter's name is not known, but the decorative work he executed at the Samuel Josiah Atkinson House demonstrates that he was skilled in his craft. He not only had knowledge of various forms of decorative painting, but he also had the ability to execute his painting in a fairly realistic manner and with a strong sense of design. To achieve his work, he used both brushes and stencils. He may also have used metal plates or rollers that were available in the late nineteenth century to help painters achieve the wood grain designs they desired.

The Samuel Josiah Atkinson House is one of ten houses identified in Surry County with decorative interior painting, although there are doubtless other examples waiting to be discovered. Seven of the ten – like the Samuel Josiah Atkinson House – possess more than one type of painting. Represented are examples of wood grained, marbled, stone-blocked, smoked, stenciled, trompe l'oeil, and polychromed painting.

The current status of these examples is mixed and points out the importance of preserving the decorative painting that remains. Built in 1799 and remodeled in the 1820s, the Edwards-Franklin House in Franklin Township has particularly fine wood graining and marbling from two periods, ca. 1820s and ca. 1850. It has been carefully restored and is maintained by the Surry County Historical Society, which occasionally opens it to the public (Phillips, *Simple Treasures*, 12-13, 108-109). The well-preserved ca. 1834 William Carter House west of Mount Airy retains excellent Federal-period wood graining, marbling, and trompe l'oeil painting (Phillips, *Simple Treasures*, 13, 262-263). The painting at the Samuel Josiah Atkinson House is also well preserved.

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By contrast, the Flinchum House outside Pilot Mountain, dating from the third quarter of the nineteenth century and enlarged ca. 1900, and the ca. 1850 Reeves-Freeman House in Dobson no longer stand. These two houses offered some of the most outstanding decorative painting – probably dating from the 1860s through the 1880s – not only in Surry County, but in the state. They had colorful marble-blocked walls and delicately painted vine-and-flower cornice borders. With the loss of these examples of marble-blocked painting, the painted brick facing on two mantels at the Samuel Josiah Atkinson House survive as the only remaining examples of this type of decorative painting in Surry County. The Flinchum House also had polychromed painting on its parlor ceiling, while the Reeves-Freeman House had wood-grained and marbled features (Phillips, *Simple Treasures*, 16-17, 30-31, 77, 192). According to members of the Flinchum family, the decorative painting in that house was executed by an itinerant painter by the name of McKnight. Although it appears highly likely that the same man painted the decorative work at the Reeves-Freeman House, nothing more is known of him (Phillips, “Grand Illusions,” 156-157). This lack of knowledge concerning the painter is typical, for although hundreds of examples of decorative interior painting have been identified in North Carolina, and the names of numerous painters known to have been working in the state are recorded, being able to match painters with specific painting is rare. The painted parlor of the Flinchum House was dismantled by the North Carolina Museum of History in 1985 and moved to Raleigh, where it was intended to be installed in the new Museum of History building. However, twenty-six years later, it remains in storage, its future uncertain. The Reeves-Freeman House was demolished for new construction in 1990.

The mid-nineteenth-century Smith House in Stewarts Creek Township, which possessed the only recorded example in the county of a smoked ceiling, was in deteriorated condition when it was recorded thirty years ago (Phillips, *Simple Treasures*, 16, 260). The four other identified houses with decorative painting in Surry County contain examples of wood-grained and marbled painting.

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GEOGRAPHICAL DATA

Verbal Boundary Description

The boundary of the nominated property is delineated by the heavy black line on the accompanying Property Map, drawn to a scale of 1" = 200'. The nominated property consists of approximately 29.60 acres of the 154.68 total acres of Surry County Tax Parcel 5943-00-00-9858.

Boundary Justification

The boundary of the nominated property was drawn to include the Samuel Josiah Atkinson House, the agricultural outbuildings and structures historically associated with it, and that portion of the overall historic property – approximately 29.60 acres, including fields, tree lines, the gravel Atkinson Road, Hogan Creek, and vistas – that are essential to maintaining the intact and appropriate historic setting of this rural property. The remaining 125.08 acres of the total tract, including additional fields and woodlands, are not included in the nomination because they exceed the acreage allowed for a property nominated under Criterion C, according to National Register guidelines.

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Name of Property here
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PHOTOGRAPHS

The following information for #1-5 applies to all nomination photographs, except where noted:

- 1) Samuel Josiah Atkinson House
- 2) Siloam, Surry County, North Carolina
- 3) Laura A. W. Phillips
- 4) August 6, 2010
- 5) CD: NCHPO, Raleigh
- 6-7)
 - 1: House, façade and east side with well house/smokehouse at rear, view to northwest
 - 2: House, west side and rear ell, view to northeast
 - 3: House, rear and east side of ell, with well house in foreground, view to southwest
 - 4: Wood shed with new well, corn crib, and feed barn in background, view to north
 - 5: Tobacco pack house and corn crib, with Johnny Jones House in background, view to northwest
 - 6: Corncrib, county road, and feed barn, view to northwest
 - 7: Feed barn, west side, view to east
 - 8: View to south along county road from feed barn to corn crib, tobacco pack house, new well, wood shed, well house/smokehouse, and house
 - 9: View to south along county road from tobacco barn 2 to tobacco barn 1 and feed barn
 - 10: House, front entrance and center hall stair, view to south
 - 11: House, center hall stair, view to north
 - 12: House, first floor, east room mantel, view to southwest
 - 13: House, second floor, east room mantel and door, view to northwest
 - 14: House, second floor, west room, stenciled cornice, view to southwest